



PHILOSOPHY OF MUSIC IN MUSLIM MEDIEVAL CULTURE

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Fakhriddin A. Yuldashev

associated professor, PhD in Philosophical Sciences

Ferghana State University, Uzbekistan

ORCID: 0000-0003-2917-2781

ABSTRACT

Philosophy of music of the most important thinkers in Islam between the 9th and the 15th centuries A.D. It covers topics ranging from the physics and aesthetics of sound, the nature of music, its place in the total scheme of things and in human life, the relation between music, astronomy, astrology and meteorology, the relation between music and human feelings character and behaviour, to the question of whether a good Muslim should be allowed to listen to music at all, and if so, to which type. This article traces thinking in Islam on music subject, and aims to provide a philosophically coherent statement of thinking of the Islamic the thinkers concerned, a clarification of their central arguments, as well as a critical evaluation of their line of thought.

Key-words

musical heritage, diverse history, rhythms, instruments, musical model, melodic structure, melodic mood

Introduction

The political, social and cultural processes taking place in the modern world force scientists and politicians in many countries to look for effective ways to resolve interethnic and interreligious, that is, in a broad sense, intercultural conflicts. As a result of the intensive interaction of different cultures, on the one hand, their mutual enrichment occurs, and on the other hand, the emergence of conflict situations caused by a discrepancy, and as a result - a misunderstanding of cultural meanings, since the whole value space of culture is permeated with meaning. One of the most common ideas of a possible solution to the problem of cultural contradictions is the idea of multiculturalism and the education of tolerance to foreign cultural phenomena, but in practice the implementation of this policy faces some difficulties. The problem of peaceful coexistence of various cultural models within the framework of one State or society is connected with the problem of understanding and acceptance of alien culture and its individual elements. The study of other cultures helps to better understand not only foreign



cultural phenomena, but also one's own culture and its features, and, ultimately, oneself as an individual brought up and "shaped" by a certain culture. One of the most pressing problems today is the problem of understanding the traditional Muslim culture underlying modern Muslim communities and States where Islam is the dominant religion. It is possible to achieve this understanding only by paying attention to all the components of this culture, and not just some of its aspects [2,4].

Along with other components of culture, art plays an important role in the formation of an individual's worldview, world attitude and ethical and aesthetic views, since it is also a means of creating and broadcasting cultural values. A significant part of the art as a whole is musical art. Music, in comparison with other types of art, has a special status: "Its mysterious, incomprehensible effect on a person, the ability to transform the human soul ... caused the assumption of the connection of music with the divine, otherworldly, transcendent; through music, they sought to transform the world. Originally included in the fabric of human life, and in its most significant, existentially tense moments, it was already perceived in ancient times not as a simple entertainment, but as something involved in the being foundations of everything. It is not by chance that in ancient philosophical teachings music acts as an expression of the ontological foundations of the Cosmos, a correlate of harmony, of the highest order established by Heaven".

Music daily involves a person in that special space that it creates around itself. Thus, musical creativity becomes a socio-cultural activity, and music serves as a means of expressing one's cultural identity. In this regard, the study of the existence of music in culture is an urgent problem of modern philosophical and cultural knowledge. Historical and civilizational differences in the understanding of the concept of music "actualize the issues of cultural affiliation, cultural conditionality of the phenomenon of music, its axiological, anthropological, sociological essence".

Theoretical review

Musical culture is one of the essential elements of any culture, since it forms a significant part of the spiritual (music itself, musical interests, ideals, norms, views, tastes) and material (musical instruments, sheet music, sound recordings, books about music) culture of mankind.

The formation of a single musical and cultural tradition in the Islamic era was facilitated by such factors as the existence of an Arab Caliphate, the presence on its territory of a single religion - Islam and a single language of science and philosophy - Arabic; active intercultural interaction, during which the Arabs got acquainted with the musical traditions of other peoples, and as a result in the Near and Middle East received the general instruments and principles of ladotonal and rhythmic organization, as well as musical and philosophical theories are spread [1].



The concept of music in a certain cultural context, since the connection between music and culture reveals itself in philosophical ideas about music. The philosophy of music defines the religious-philosophical and ethical-aesthetic canon of perception and creation of music in this culture.

Music has long been the subject of philosophical reflection. The religious and philosophical concept of music, formed within the framework of the Muslim medieval culture, is what is commonly called in European science the “philosophy of music”. Perhaps not everyone will agree that the philosophy of music exists in cultures other than European. Of course, this name is somewhat conditional, since the medieval Muslim system of scientific and philosophical knowledge (as well as the very concept of science-knowledge – ‘ilm) differed from modern European, and there was no separate scientific discipline called “philosophy of music” in it [7]. However, this definition seems to us justified in relation to those philosophical questions of music (about the nature and origin of music, its belonging to world harmony, its ethical and aesthetic aspects, etc.), which were considered by Muslim thinkers. Understanding the phenomenon of music has become an important problem within the framework of Arab-Muslim philosophy, which was formed and developed by representatives of various peoples. In this regard, the inclusion of musical and philosophical ideas in the medieval Muslim philosophy of music is determined not so much by the nationality of thinkers as by their belonging to a certain cultural tradition, within which the foundations of the Islamic understanding of music were developed: its role in human life, cognitive, educational, aesthetic and other functions, place in the overall picture of the world.

The musical heritage of muslim is incredibly rich and diverse, with various countries and regions having their own unique styles, instruments, and traditions. Islamic music encompasses a wide range of genres, including religious chants, devotional music, and secular folk music. One of the most well-known forms of Islamic music is Qawwali, which originated in South Asia and is associated with Sufism, a mystical branch of Islam. Qawwali is characterized by its powerful and emotive vocals, accompanied by harmoniums, tablas, and other percussion instruments. It is often performed in Sufi shrines and is used as a means of spiritual expression and connection with the divine. In the Arab world, traditional Islamic music includes genres such as Nasheed and Mawwal. Nasheed refers to Islamic vocal music that is typically acapella or accompanied by simple percussion instruments. It often features lyrics that praise Allah, the Prophet Muhammad, or other religious figures. Mawwal, on the other hand, is a form of Arabic poetry that is sung in a melodic style and often accompanied by instruments such as the oud (a stringed instrument) or the ney (a flute-like instrument).



In Turkey, Islamic music has its own unique style called Turkish classical music. This genre combines elements from both Persian and Ottoman music traditions and is characterized by its intricate melodies and improvisation. Instruments such as the saz (a long-necked lute) and the kanun (a plucked zither) are commonly used in Turkish classical music.

In addition to these specific genres, Islamic music also encompasses a wide range of regional styles and traditions across the Muslim world. From the Sufi music of Morocco to the devotional music of Indonesia, each country and region has its own distinct musical heritage within the broader Islamic tradition. Overall, the musical heritage of Islam is a testament to the diversity and richness of Islamic culture. It serves as a means of spiritual expression, cultural identity, and connection with the divine for Muslims around the world [3,4].

Another great thinker who influenced the development of the musical science of the East is Ibn Sina, a Persian philosopher and scientist who lived in the X-XI centuries. He studied the relationship between music and psychology, and also developed a theory about the effects of music on human health and emotional state.

Another example of a great thinker who influenced the musical science of the East is Al-Farabi, a philosopher and musician who lived in the IX-X centuries. He developed the theory of music and its connections with ethics and aesthetics. Al-Farabi also studied musical instruments and developed new methods of teaching music. Al-Farabi considered music one of the highest arts and a means to achieve harmony and spiritual perfection. He developed a theory of musical models based on the concept of harmony and proportions. Al-Farabi also studied the psychological impact of music on a person and claimed that it can cause various emotions and states. He also developed new methods of teaching music, including the use of rhythm and melody to memorize and transfer knowledge. Al-Farabi's ideas about music had a significant impact on the development of the musical science of the East. His works have been widely studied and used in further research and practice of music. He made a significant contribution to the understanding of music as an art and science, and his theories continue to influence modern music practice.

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further research and practice of music. He made a significant contribution to the understanding of music as an art and science, and his theories still influence modern music practice. Al-Farabi did not only develop the theory of musical models, but also made a significant contribution to the development of musical practice. He developed new methods of teaching music, using rhythm and melody to memorize and transfer knowledge. He also claimed that music can cause various emotions and states in a person [7].

The Middle Ages in the East, also known as the Islamic Golden Age, was a period of significant development of science, philosophy, art and music. During this period, music played an important role in culture and education, and Al-Farabi was one of the leading scientists and philosophers of this era. Al-Farabi's influence on the development of the musical science of the East was enormous. His works have been widely studied and used in further research and practice of music. He made a significant contribution to the understanding of music as an art and science, and his theories still influence modern music practice [1,2,5,6].

Conclusion

These great thinkers and many others had a significant influence on the development of the musical science of the East. Their ideas and concepts continue to influence modern musicians and researchers, contributing to new discoveries and innovations in this field. Their philosophical-aesthetic views on the music are an integral part of Uzbek musical culture and spiritual life. In the philosophy of these thinkers the Art of music is interpreted, along with other disciplines, as the ability of man to create. This determines the range of knowledge inherent in a person. The various fog visions of Science and art serve as the path leading man to knowledge and understanding of the universe. Also, the interpretation of music theory is expressed directly as a special feature of his teaching on knowledge, which the scientists put forward. This requires that music be considered in all theoretical-philosophical systems. It is natural that the art of music is considered a comprehensive science of a whole system in a holistic way.

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